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Disce quasi semper victurus; vive quasi cras moriturus.

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The Vesper Hymn.

In this, the vesper's solemn hour,
When day and all its solemn acts are past,
I come to Thee, Thou Holy One,
In whose remembrance they will last.

Oh! mark not with too strict an eye
The thoughts that may have stirr'd my breast :
Oh! grant that, with humility,
My hope and love on Thee may rest.

Oh, yes! I would be humble, Lord,
As simple as a little child,
Trusting in Thee and in Thy word
To be, through Thy dear Son, assol'd:

And though this life hath cares and fears,—
The lot of frail humanity,—
I know that grief and pain and tears
Are good, because they come from Thee.

O teach me to submit to such!
To bow my head to Thine award!
To cease to deem the load too much!—
Thou chastisest whom Thou dost regard.

There is a gentler inner voice
That calms us in our saddest hour,
And bids us in a hope rejoice
Beyond the reach of this world's power.

'Tis chiefly in prosperity
That we forget to thank Thy love—
That hearts grow cold to charity,
And we too self-sufficient prove.

Thy presence over all is shed,
Within, around, in all the view,
On earth, wherever man may tread,
By yon bright star in the heavens blue.

And, oh! that I could only frame
A thought at all approaching Thee—
That I could truly know my blame,
Thy goodness and immensity!

Oh! touch my heart with love for Thee,
With love for all that Thou hast made,
With love in truest harmony,
With that in all Thy works display'd.

With love for all of human kind,
With sympathy for human sadness,
With thankfulness for hearts resign'd,
With heartfelt joy for others' gladness!

And, oh! that I may ne'er assign
An evil motive to men's deeds!
The right of judging, Lord, is Thine,
Thou knowest our motives and our needs.

He whom the world so blindly spurn'd,
When He had come to save and bless,
Perilled not, but the blindness mourn'd
With pity, love, and gentleness.

Oh! wean my heart from too much care
Of what belongs to earthly things,
From hopes that end but in despair,
From false and vain imaginings!

And through all trials here below
Be Thou my stay, Thou Holy One,
And be my portion weal or wo,
Help me to say, 'Thy will be done.'

BROOKLYN, N. Y., August, 1867.

J. McD.

The Roman School of Tragedy.

The Romans, like all other Indo-European races, showed at a very early date a fondness for the drama, and this taste developed itself in a love for scenes of humorous satire. Such was the origin of the Latin comedy which under the influence of Greek culture very soon attained perfection, while tragedy seems never to have been a plant indigenous to Roman soil. It was transplanted from Athens, but can scarcely be said to have been ever more than a sickly and unpromising exotic. It is not a task of very great difficulty to find an explanation of the causes which prevented tragedy from flourishing at Rome. To account for the great superiority of the Greek tragedians over the Romans, it is not enough to say that in the national legends of the Hellenic race were embodied subjects of an essentially dramatic character, and that even epic poetry contained a profusion of incidents, characters and sentiments which lent powerfully to dramatization. The Romans, as well as the Greeks, had their own heroic legends, which formed the groundwork of their history, and were afterwards interwoven with the whole fabric of their literature. These legends, however, unlike those of the Greeks, were never public, but private property; they were jealously treasured up in the records of a few noble families whose pride they flattered or to whose glory they ministered; they were not handed down from generation to generation by priestly guardians like the Attic Eumolpidae; it is therefore not astonishing that they never twined themselves around the Roman national heart as the early Greek traditions twined themselves around the hearts of the Attics. It is not probable that the Roman heroic legends ever constituted, in the same sense as the Greek, the folklore of the Roman people. They may have been looked upon as curious effusions of bygone days, or as acknowledged fictions, but the people were not capable of being stirred up by them to national enthusiasm. In themselves, the

lays of Horatius and Lake Regillus were no doubt stirring enough, and the legends of Virginia, Lucretia, Coriolanus, moving enough for tragedy, but they were not familiar to the mass of the people. Although, therefore, they existed they were comparatively powerless over the national mind as elements of dramatic effect.

It must not be forgotten in comparing the influence exerted by tragedy over the peoples of Greece and Rome that with the former it was a part and parcel of the national religion. By it the people were not only taught to sympathize with their heroic ancestors, but their sympathies were hallowed. Hence in Athens the drama was, as it were, an act of worship—it formed an integral part of a joyous, yet serious, religious worship. The theatre was a temple; the altar of a deity was its central point, and a band of choristers moved in solemn march and song in honor of the god, and in the didactic spirit which sanctified their office taught men lessons of virtue. The audience, it is true, were far from always entering the precincts with their hearts imbued with holy feelings or with the thoughts of worshippers; but still the Greeks were habituated unconsciously to be affected by the drama as by a development of religious sentiments. With the Romans, on the contrary, the theatre was merely a place of secular amusement. As religion itself did not exercise the same influence over the popular mind of the Romans that it did over the mind of the Greeks, so neither with the Romans did the drama stand forth as the handmaid of religion. The religion of the Romans may have been purer, or at least less corrupt than that of the Greeks, but it never was as ideal. Its freedom from human passions removed it out of the sphere of poetry, and therefore it was calculated to excite neither terror nor pity. Besides, the Roman priests were also civil magistrates; religion soon, therefore, became part of the civil administration and a political engine. The old national faith of Italy not being firmly rooted in the heart, soon became obsolete. It readily admitted the engrafting of foreign superstitions. The old deities assumed the names of the Greek mythology; they exchanged their history and attributes for those of the Greek legend; but as they never had a serious hold either on the belief or love of the people, it is not surprising that their adventures did not appeal very forcibly either to the sympathies or the admiration.

Again, it would have been difficult to find in the Roman people those elements of character which would lead a people to realize to itself the ideal of tragedy. By nature and genius the Romans were scarcely fitted to sympathize with the legends of the past. They were a rough, turbulent race—full of physical rather than intellectual energy, loving antagonism, courting peril, setting no value on human life or suffering. Their very virtues were stern and severe. The unrelenting justice of a Brutus, representing as it did the victory of principle over feeling, was to them the height of virtue. They were ready to undergo the extreme of physical torture with Regulus, and to devote themselves to death like Curtius and the Decii. Hard and pitiless to themselves, they were, as might be expected, the same to others. They were, in fact, strangers to both the passions which it is the object of tragedy to excite and to purify, Pity and Terror. They were too stern to pity, and too unimaginative to be moved by the tales of wonder and deeds of horror which affected so forcibly the marvel-loving imagination of the Greeks. They could not appreciate moral suffering and the struggle of a sensitive spirit. They

were moved only by scenes of physical suffering and agony. The public games of Greece were peaceful and bloodless—the refinements of poetry mingled with the amusements calculated to develop physical strength and to perfect manly beauty. Those of Rome were exhibitions not of moral but of physical courage and endurance; they were sanguinary and brutalizing—the amusements of a people to whom war was not a necessary evil nor a struggle for existence, but a pleasure and a pastime, the means of gratifying an aggressive ambition. To affect such a people, the moral woes of tragedy were evidently powerless, and yet it is to the people after all that the drama must look for patronage.

It cannot, indeed, be asserted that tragedy was never, to a certain extent at least, an acceptable entertainment at Rome; but it never flourished there as it did at Athens; no Roman tragedies can, notwithstanding all that may be said in defence and praise of a few, be compared with those of Greece, and the tragic drama never maintained such a hold on the popular mind as not to be liable to be displaced by amusements of a grosser and more material nature. C.

The Monk of the Angeli.

Vasari, in his "Lives of the Artists," begins the life of Don Lorenzo, the painter-monk of the Monastery of the Angeli, at Florence, by saying:

"It appears to me that permission to pursue some honorable occupation must needs prove a great solace to a good and upright man who has taken monastic vows. Music, letters, painting, or any other liberal, or even mechanical art, involving nothing blameable, but rather, useful to others, as well as satisfactory to himself; any of these must, in my opinion, be a valuable resource to him; for, after having performed all his religious duties, the monk so gifted passes his time creditably, as well as happily, in the pleasant labors of his favorite occupation. And to this may be added, that not only is such an one esteemed and valued while he lives by every man who is not envious or malignant, but is honored by all men after his death for his works, and for the good name which he leaves to the remembrance of those who survive him. It is, moreover, to be observed, that he who spends his time in this manner, passes the hours in quiet contemplation, secure from the molestation of those ambitious desires by which the idle and unoccupied, who are for the most part very ignorant, are constantly beset, to their frequent shame and sorrow. And if it should happen that a virtuous man should sometimes be persecuted by the envious and wicked, yet such is the force of goodness, that while time destroys and renders nugatory the malice of the evil-doer, the name of the upright man remains clear and bright throughout all ages. This happened to the Florentine Fra Lorenzo of the Angeli, who executed many works in the Camaldoline monastery of his Order; and as in life he was highly esteemed, so, now that he is dead, the monks of the Angeli retain his hands as relics, and as a perpetual memorial of him."

But little of the life of Don Lorenzo is known, yet we are told that he began at an early age to exercise himself with such great zeal in the arts of design and painting that he soon ranked among the best painters of the age. He entered while young the Order of Camaldoli, and it was for his own monastery of the Angeli in Florence that he exe-

cuted his first works. In addition to many other works he painted that of the high altar in the Church of the Camaldolines. This was finished in 1413. It afterwards being removed to make way for another picture, it was lost sight of, until 1840, when it was discovered in the Church of the Abbey of San Piero at Cerreto. He also painted a picture of the Virgin for the monastery of San Benedetto, a building which was destroyed during the siege of Florence in 1539. About the same time Don Lorenzo painted in fresco the Chapel of the Ardenghelli, in the Church of Santa Trinita in Florence. This, with an altar-piece in the same chapel, was held in high estimation in his time. In the same place he executed portraits of Dante and Petrarch, both from life.

Lorenzo also executed works in San Pietro Maggiore, in the Chapel of the Bartolini family, in the Church of the Trinity, in the Certosa outside of Florence, in San Jacopo-sopra-Arno, in the Church of the Hermits, and in San Michele at Pisa.

Having worked much, and acquired the fame of a great artist, Don Lorenzo fell sick of an imposthume, from which he suffered a great deal during several months. He died at the age of fifty-five, and was buried with great honor by his fellow-monks, in the chapter-house of their subterranean monastery. In concluding his life of Don Lorenzo Vasari says:

"Experience has sufficiently proved that from one sole germ, the genius and industry of men, aided by the influences of time, will frequently elicit many fruits, and thus it happened in the aforesaid monastery of the Angeli of which the monks were ever remarkable for their attainments in the arts of design and painting. Don Lorenzo was not the only excellent master among them; on the contrary, there flourished for a long space of time in that monastery many brethren of merited distinction in art, some of whom preceded him: among them was one whom I can by no means pass over in silence, a certain Florentine monk called Don Jacopo, who lived long before Don Lorenzo, and was a good and worthy brother of his Order, as well as the best writer of large letters that had ever then been known in Tuscany, or indeed in all Europe; nor has his equal been seen even to the present day. And of this we have still proof, not only in the twenty large choral books which he left in his monastery, and which are the most beautiful, as respects the writing, as they are perhaps the largest, to be found in Italy, but also in many other works from his hand, preserved in Rome, Venice, and other cities in different parts of Italy. Some that may be particularly specified are in San Michele and San Mattia di Murano, a monastery of his own Order of the Camaldolines. For these his labors this good father well merited the homage paid to him by Don Paolo Orlandini, a learned monk of the same monastery, who wrote a large number of Latin verses to his honor, many years after Don Jacopo had himself passed to a better life. His right hand, moreover, that namely with which he had produced those admired works, was preserved with the utmost veneration in a tabernacle, together with that of another monk called Don Silvestro, who adorned the same books with miniatures no less excellent—the knowledge of those times considered—than the writings of Don Jacopo. I have myself often examined these books, and have been astonished at the accuracy of design and beauty of execution displayed in works of a period when the arts of design were almost wholly lost, for the productions of

these monks date from about the year of our salvation 1350, a little more or a little less, as may be seen on any one of the books themselves. It is said, and there are still some old men who remember the fact, that when Pope Leo X came to Florence, he demanded to see these books, which he examined minutely, remembering to have heard them much praised by Lorenzo the Magnificent, his father. It is further related, that after he had considered them attentively, and with great admiration, as they all stood open upon the desks of the choir, he remarked: 'If these works were according to the Roman rite, and not, as they are, according to the rule and custom of the monastic, and especially the Camaldoline Order, we would gladly take certain portions of them (giving the just recompense to the monks) with us to Rome, for the Church of San Piero.' Two very beautiful books, by the same monks, were indeed formerly in that cathedral, where they probably still remain. There are, moreover, many specimens of ancient embroideries, worked in a very beautiful manner, preserved in the same monastery of the Angeli. These also were done by the ancient fathers of that place, while they were shut up in perpetual seclusion, not bearing the name of monks, but that of hermits, and never coming forth from their convents any more than do the nuns and sisters of our own days. This close seclusion continued until the year 1470."

Carl Bergmann.

In the death of the late Carl Bergmann, which took place on the tenth day of August last, New York city lost one of her most indefatigable workers in the cause of Musical Art. Born in the year 1821, at Ebersbach, Saxony, he at an early age showed a predilection for music, a predilection which was encouraged by his nearest friends. His earliest instruction in the art was received from Herr Adolf Zimmermann, a teacher who at that time enjoyed a more than fair reputation. He afterwards studied under Herr Hesse, of Breslau. Devoting himself particularly to the violoncello, he so excelled as an artist, and succeeded as the conductor of the Breslau orchestra. Afterwards Vienna, Venice, Verona, Pesth, and Warsaw witnessed his success as a soloist, and the musical celebrities of these cities showered upon him flattering testimonials to his talents and artistic culture.

Having taken part in the Revolution of 1848, he was forced to leave his country and come to America. Shortly after landing in New York he became the leader of the Germania Society, a position which he held until 1854 when it ceased to exist. He was elected conductor of the Arion Society, which under his leadership produced many works, instrumental as well as choral, which hitherto were unknown on this side of the Atlantic. He was for some years conductor of the Italian and German opera, being the first to introduce the latter in this country. The great German Musical Festival at the Winter Garden in 1855 was successful almost entirely through his exertions, and since that time he was prominently connected with like festivals. Alternately with Thos. Eisfeld he conducted the New York Philharmonic concerts, and on the departure of the latter for Europe he became the sole conductor up to a few months before his death, when ill-health obliged him to resign his position.

Of Bergmann, the *American Art Journal* says: "The un-

expected death of Mr. Carl Bergmann has brought sorrow to the hearts of all who knew and appreciated his intrinsic personal worth. For some months past he had been suffering from softening of the brain, brought about by melancholy over the loss of his estimable wife, to whom he was deeply attached. During this period he was almost totally deserted by his musical associates, and was taken to the German Hospital, where he died on Thursday, August 10th. Mr. Bergmann has occupied a high position in the musical circles of New York for more than a quarter of a century, and to give a faithful record of his eminent services to the cause of art during that eventful period would almost be as laborious a task as writing a history of our musical events for three decades. Mr. Bergmann was a highly gifted and educated musician, and, moreover, a ripe scholar and possessed of sound judgment upon all that related to the musical art. As a man, he was genial and generous, but over-sensitive when his public performances met with the slightest critical rebuke. Nevertheless he was able and conscientious, and one of the best conductors of the dozen names with which the public is familiar. As a composer, he is not generally known, although he has written numerous pieces for string quartette, an overture, a funeral march, solos for the 'cello, and numerous *salon* pieces for the piano, of which he was a master. They all evince originality and a thorough knowledge of harmony and counterpoint, and are effective and pleasing works—all the efforts of his earlier years.

Mr. Bergmann was an ardent disciple of Wagner and Liszt, and was the first to introduce their orchestral works to the public, at the Philharmonic concerts, even under the protest of many of its subscribers, who at first failed to acknowledge any merit in the new school, being content with their old favorites. But he never forgot the claims of the old masters in taking up the "Music of the Future," as it has been called by its opponents. To the efforts of Mr. Bergmann we also owe the introduction of German opera, for he brought out the first perfectly equipped company we had in New York. He produced Wagner's *Tannhäuser*, with the Arion Society, at the Stadt-Theatre, which was superbly rendered. For many seasons Mr. Bergmann also directed the Italian opera, and in 1865 conducted Meyerbeer's *L'Africaine*, on its first representation in America, which at once placed him at the head of his profession. That memorable event is one never to be forgotten in the annals of music in New York.

Kit North.

If John Wilson has not achieved the fame of a great poet, he has at least proved himself to have been possessed of great poetic talents. His duties as professor and editor, with their distractions, rendered it difficult for him to allow his powers to ripen, and as a consequence his genius dazzled most when he dashed off those sketches which alternately draw tears from the eyes or make the soul to overflow with laughter, and which are impregnated with the healthy breezes of the Highlands of Scotland.

He was a genius, and in nothing which he attempted was he mediocre. His frame was compact and well built, and throughout life he was reputed as a hard liver as well as a hard reader. Possessed naturally of an exuberance of animal spirits and of great bodily strength, he indulged himself in all the rough pastimes of country and collegiate

life; he was the greatest walker, the stoutest oarsman and most daring rider among his companions, and report has it that in the contest between the students of Oxford and the "town" he distinguished himself as the champion of the "gown." Everywhere there was but one opinion formed of him, whether at Oxford, at the Lakes, or at Edinburgh; and that opinion was that Wilson had powers in him capable of making him in literature one of the foremost men of his day. What he did in the course of thirty-five years or literary life attests the vigor of his intellect.

John Wilson was born at Paisley, in the year 1785. The son of a wealthy manufacturer, he received every opportunity and encouragement to devote himself to out-door sports as well as to his regular studies. At fifteen he became a student in the University of Glasgow, whence in 1803 he went to Oxford, at both of which places he earned great *éclat* both as an athlete and a scholar. He graduated in 1807; and soon after, having by the death of his father come into possession of a handsome fortune, he purchased a small estate called Ellera, situated on Lake Windermere, in Westmoreland, where he came in contact with Wordsworth, Southey, and others of the so-called Lake poets. There, with the exception of an occasional visit to Edinburgh, he passed several years, spending his days in boating and indulging in a thousand wild vagaries and schemes of adventure.

In 1812 Wilson published his poem "The Isle of Palms," and in 1866 "The City of the Plague." The first of these poems is after the Lake school, filled with glowing descriptions of tropical scenery; the latter is a dramatic poem, which, though beautiful in the more tender parts, is defective in that masculine quality required of the dramatist.

Having lost much of his property by the mismanagement of a relative, Wilson settled in Edinburgh, where he began the practice of law. He did not however give much of his time to this profession, but devoted himself to literature. In the year 1817 *Blackwood's Magazine* was started, and, recognizing the genius of Wilson, the publishers enlisted him, with Lockhart, Hogg, Maginn, and other young men of genius, as contributors. Wilson and Lockhart became the life of the magazine.

In 1820, Wilson was elected Professor of Moral Philosophy in the University of Edinburgh, to fill the place made vacant by the death of Dr. Thomas Brown. To his occupation as Editor of *Blackwood* and Professor of Philosophy, Wilson devoted himself with that energy and enthusiasm which was a part of his very nature. Besides these, however, he devoted himself to other works, and during his life he published "Lights and Shadows of Scottish Life," "The Trial of Margaret Lindsay," and "The Forresters." But it was as chief editor of *Blackwood* that he earned his great fame, and his pseudonym of Christopher North became known throughout the kingdom. The principal contributions to the Magazine may be found in "The Critical and Miscellaneous Articles of Christopher North," "The Recreations of Christopher North" and the "Noctes Ambrosianæ." The earlier numbers of the "Noctes," were remarkable for their savage personalities, but as Wilson became more and more identified with them they lost much of their acerbity without losing the spirit which always distinguished them. He died in 1854.

As Prof. Hart remarks, there is ground for believing that Christopher North was greater than his works. "The historian or the critic encounters, from time to time, a hero or an author who occupies an exalted position, and

yet who has left no record or monument which, considered in itself alone, would justify such exaltation. The explanation is to be looked for in the impression which the presence and character of the man himself made upon his friends, and which they have communicated to the nation at large. Homer is an instance, and Wilson is another. They are men of capabilities, of potentialities, rather than of realities. There is something about their name and bearing which suggests that they may do, or might have done, far beyond what they ever have done."

He is described as having looked like a fine Sandwich-Islander who had been educated in the Highlands. His hair was light, his eye deep blue, his figure athletic, and his hand-grasp hearty; eager in debate and possessed of violent passions, great genius and irregular habits, he was a formidable partizan, a furious enemy, and an ardent friend.

The Koran.

The religious code of the Mohammedans is contained in the Koran, written in Arabic by Mohammed, assisted, it is said, by Abdallah ben Hamed and Verka, both rabbis; Emir ben el Hadjraim, a Greek slave; Habir and Yasir, swordsmiths at Mecca; Ayish, a bookseller; Kaish, a monk; Sergius and Abd ez-Zalibi, Nestorian monks, and others. The parts of the volume were not all collected together by Mohammed himself. In the caliphate of his father-in-law and successor, Abubekir, this was done by Zeid ben T'abit, who entrusted the whole of the work to Haffa, one of his widows. All the surviving disciples who had heard the words of Mohammed were questioned as to the words which they heard from the lips of the prophet and these were written down for preservation.

According to the doctrine of the Moslems, Mohammed received the Koran from the Angel Gabriel, written upon parchment made of the skin of the ram on which Abraham, sacrificed in the stead of his son Isaac. This of course was not the case; but it seems certain that Mahommed received assistance from others, or that he was well acquainted with the Scriptures as well as the tenets of the many sects which inhabited the East. In the 21st chapter, he represents the Almighty as saying, "I have promised in the books of Moses and in the Psalms, that my virtuous servants on earth shall have the earth for their inheritance." A number of passages might be quoted which prove his knowledge of the whole Bible; and not only was he acquainted with the religious systems of the Jews and Christians, but also with those of the Sabæans and Magians, from all of which he seems to have drawn materials which he incorporated into a system, after the idea of establishing a religion in his country, where numberless sects of Pagans, Jews, Christians, Sabæans, and Magians existed, had risen in his mind. He lived, as is well known, much in solitude, where he doubtless meditated on his doctrines and the great mission which he thought himself called upon to accomplish. He does not reject the doctrines of any sect, but takes from all. He asserts that he wishes to restore the true faith to its purity. The unity of God is his fundamental doctrine, which is clearly laid down in the symbol of the Moslem—"God is God, and Mohammed is his prophet." The unity of God is the very aim of his mission; and, according to him, had been the essence and the basis of all true religion, with which ceremonies and customs were only accidentally connected. Thus he says, in

the 11th chapter of the Koran, "We make no difference between that which God has taught us, and that which Abraham, Isaac, Ishmael, the twelve tribes, Moses, and Jesus have learned from the Lord. We believe in God and are Moslem." And, in the 4th chapter, it is said, "God commands thee to receive the religion which he prescribed to Noah, which he has revealed unto thee, and which he imparted to Abraham, Moses and Christ."

"Besides the fundamental doctrine of the unity of God, the Koran establishes several other articles of faith. Mohammed returns most frequently to the doctrine of the resurrection and the last judgment. The way in which he endeavors to set it forth has much similarity with that of St. Paul. He even borrows expressions from the Jewish and Christian scriptures, when he speaks of the last judgment: "When the trumpet sounds the second time, they shall rise quickly from the graves to appear before God"; and further, "A sound of the trumpet of judgment will assemble all men before my throne, and every one shall there receive the reward of his deeds." In regard to the form of the last judgment, Mohammed followed the doctrines of the Jews and Magians; for instance, the passage of the narrow bridge Al-Sirat, the book in which all the actions of men are set down, and the scale in which they are weighed. Mohammed's paradise, too, is quite Jewish and Magian. Another creed is set forth in the Koran, yet not explicitly, that of the unchangeable decrees of God. Mohammed used the doctrine of predestination, with great success, to infuse into his adherents undaunted courage, which elevated them above all perils. Probably he adopted, in this case, views already widely spread. With the Sabæans, the belief in predestination was firmly established, and founded on the unchangeable course of the stars, and their influence upon the life and actions of men and the course of events. With the Magians this doctrine followed from their system of the good and evil principles, and probably it had passed from both to the Arabians. In regard to religious exercises, too, Mohammed adopted such as he found, giving more universality and precision to those which were vague. The Koran prescribes prayer, fasting, alms, and the pilgrimage to Mecca. The first includes everything relating to the purifications and ablutions, by which the faithful prepares himself for prayer. Mohammed considered this exercise of the greatest importance. When the Tayesites sent an embassy to the prophet to request him to absolve them from the troublesome observance of this exercise, his answer was, "Religion is nothing without prayer." In another passage he calls prayer the "key to paradise." He surpassed the severity of the rabbis, and prescribed prayer five times a day, with the face turned towards Mecca."

The language of the Koran is the purest Arabic, and though it is often abrupt, harsh, and full of rare forms, it has a poetic style, the last verses not unfrequently rhyming. It is full of allusions to past events; it is highly allegorical, and sometimes oracular and mystic. The Mohammedans regard the book as a most pious one, and its reading is done with the greatest precision. At certain passages the reader must make the prostrations or other ceremonies as marked on the margin.

Of the doctrines of Mohammed, Dr. Fredet, in a note in his *Modern History*, remarks: "Although Mahomet, on several occasions disclaimed the power of working miracles, still he maintained that the Almighty did wonderful things in his favor, and his followers also ascribe to him a great

number of prodigies of the most extraordinary nature; for instance, that the moon was divided into two parts, one of which came down into the sleeve of their prophet, by whom it was sent back to heaven;—that fountains sprung forth from his fingers, etc.; but who does not see that all these things are mere stories, unworthy of having the God of majesty for their author, besides being totally unsupported by credible testimonies or by any proof whatever. For they were either blindly adopted upon the bare word of Mahomet, or forged only after his death; most of them not being found even in the *Koran*, but in the *Sonna*, a fabulous and ridiculous record of somewhat later date, which holds among the Mussulmans the same standing that the *Talmud* holds among the Jews. The most famous of those prodigies is the voyage of Mahomet to the highest heaven. Of this he continually boasted; this he adduced as the strongest proof of his favor with God, and, after his example, several Arabian authors relate it with the utmost gravity.

"They say that, during a certain night, the wonderful mare, Al-Borak, upon which the ancient prophets usually rode, transported Mahomet from Mecca to Jerusalem, whence he was, by the help of the Archangel Gabriel and of a ladder of light, taken up, through an immense distance, to the summit of heaven, before the throne of the Almighty, there to receive his instructions from God Himself. Most admirable were the things which he saw in his journey thither, and on his way back; among others, 1st, the stars as big as the mountains of Arabia, and fastened to the first heaven by golden chains (which shows, by the by, how learned a scholar and astronomer Mahomet was!); 2d, a cock, whose head reached the second heaven, though distant from the first where the cock stood, about ten or twelve times the distance from the moon to the earth; 3d, an angel so tall and large that it would have taken seventy thousand days to walk from one of his eyes to the other; 4th, another angel who had seventy thousand heads, each head having seventy thousand faces; each face, seventy thousand mouths; each mouth, seventy thousand tongues; and each tongue being able to speak seventy thousand languages, of which he made use to praise Almighty God, etc. Mahomet returned in the same manner, and with the same rapidity in which he had gone to heaven, the whole voyage having been completed in the short space of a few hours.

"Tales, not only so unworthy in every respect of being compared with the miracles of Christ and His disciples, but even so ridiculous and absurd, found admirers among the enthusiastic Arabs. Still, it must be observed that they were not believed by all the Mohametans; nor did the followers of Mahomet support their preaching by the authority of his pretended miracles, but by force of arms. The use of their swords, aided on one side by the impulse of ambition, corrupt nature and fanaticism, on the other, by the weakness of the Greek and Persian empires at that period, was the real and only cause of the rapid progress of their religion.

"As to the *Koran*, which the Mussulmans give also as a proof of the divine mission of their prophet, we have already observed that, with the exception of a glowing style and some beautiful moral maxims, it is, according to all persons of good sense, nothing but a miserable rhapsody. The Mohammedan doctors themselves confess that it is full of perplexing difficulties and contradictions, which they endeavor to reconcile by admitting a distinction between

its various articles, some, they say, being abrogated, and some being destined to abrogate the others; but, unfortunately for their purpose, the *abrogating* articles, instead of being, as they certainly ought to be, later, are on the contrary more ancient *than those to be abrogated*."

Pastoral Poetry.

Pastoral poetry is an imitation of rural life, and to poems of this kind the name of Eclogue, a word taken from the Greek and signifying a collection of choice pieces, is generally given. Sometimes, as Tennyson has done, the name of Idylls is given. This word, also of Greek origin, means in that language a little image or a painting of a gracious and sweet kind. If we can establish any difference between Eclogues and Idylls, it is very slight, authors frequently confounding them. The term eclogue is used only to designate a pastoral poem; while the Idyll, though generally pastoral, may be any descriptive poem, though it usually is of a pastoral kind.

Pastoral poetry is written in all forms. Sometimes the writer himself relates an event; again he may put it in form of a dialogue and allow his shepherds to relate the story; at other times he begins the poem and then introduces the dialogue of the actors. Hence pastorals may be either monologues or they may be the conversation of two or more shepherds.

The general character of this species of poetry consists in the perfect accord of the subjects treated of, and of the language used, with the manners and customs of living the happy life of shepherds; but this poetry may at intervals rise higher, and in places reach the dignity of the epic, lyric and dramatic kind. The author of bucolic poetry must transport himself with his subject from ordinary life to that supposed to be led by the watchers of the sheepfold; it is necessary that the character of this state of life be vividly imprinted on his work, as well in the choice of his subject as in the manner of treatment and in the style of his language. Simplicity, *naïveté*, and elegance are the essential merits of the eclogue. All affected ornament, all that which savors of trouble and labor, all things foreign to the ideas, knowledge and sentiments which are common to shepherd or country-life are to be scrupulously avoided.

According to the most commonly received opinion, pastoral poetry took its origin in the island of Sicily; and it is said that the custom of disputing for the prize in singing and playing the flute exists in that country to this day. The most ancient bucolic poet of Greece was the shepherd Daphnis, but as time has left us no fragments of his works, Theocritus is regarded as the creator and father of pastoral poetry. Theocritus was a native of Syracuse; he has painted nature, and country manners and customs, with inimitable truth and simplicity, and in colors of the greatest richness. He has joined to these great gifts that of managing in a masterly manner the most expressive and harmonious of languages, and of that language the most musical of all its dialects, the Dorian.

Bion and Moschus, one of Smyrna and the other of Syracuse, the successors and contemporaries of Theocritus, departed from the simplicity of their master, transferring the eclogue from green pastures and shady woods, and gilding it with ornaments incompatible with the nature of this species of poetry.

After Theocritus, Bion, and Moschus, the pastoral muse seemed dead until Virgil appeared and gave it new life. Having stored his mind with the masterpieces of Grecian literature, he felt that the bard of Syracuse was the true poet of nature, and him he took for his model. Though Theocritus surpasses him in the variety of his portraits and in the minuteness and accuracy of his descriptions, yet Virgil is superior in elegance to his model, casting aside whatever was gross, and giving a gentleness to his shepherds which allures us to love them.

Later on in the reign of Diocletian, in the fourth century of our era, Calpurnius of Sicily wrote in Latin a number of eclogues, seven of which have been handed down to us; it is supposed also that Nemesian, a contemporary of Calpurnius and who wrote didactic poems on hunting, fishing and navigation, was the author of four eclogues which are commonly joined to those of Calpurnius.

Among the Italians, Saunauzarius, who however wrote in Latin, is celebrated as a writer of eclogues. He however transferred the scene from the woods to the sea, an innovation in which he has had no followers. Tasso and Guarini also wrote pastorals of great truth and beauty.

Among the English, Pope, Phillips and Shenstone have written pastorals, but those of Shenstone only are of great merit. Allan Ramsay's "Gentle Shepherd" is a pastoral drama in which sylvan life is pictured with great fidelity.

In France, the principal bucolic poets are Racine, who however little deserves the high praise given him by Boileau; Segais, who because of his Eclogues was elected to the Academy; Madame Deshonlières, Fontenelle, and Florian, who also composed some Idylls. A fault common to all these authors is monotony and a want of truth and simplicity. They have not that vivid sense of nature and that sincere love of country life which animated the ancients; their pastorals are only a sort of genteel elegies suited to courtiers and city people disguised as shepherds.

Art, Music and Literature.

—Wagner has erected a tomb in the garden attached to his villa at Bayreuth, in which he wishes to be buried.

—The volume "On Government," by E. L. Godkin, of the *Nation*, is announced for publication by Henry Holt & Co.

—Leopold Lichtenberg, the American boy violinist, gained the first prize at the Brussels Conservatory last month. He played the seventeenth concerto of Viotti and the fifth concerto of Vieuxtemps to the satisfaction of M. Wieniawski.

—It is solemnly reported that machinery for whisking the Rhine daughters about their rocky dwellings in the "Rhinegold" had so perilous a look that the Rhine ladies, who were content to sing, wouldn't trust themselves to the strange mechanism; and that thereupon the iron-willed Wagner, who had borne down all other opposition, gave way and shed tears. At sight of these all the Rhine daughters relented.

—A writer in the *International Review* says a Frenchman Jean Gautherin, once an illiterate shepherd and a poor workman, has become a sculptor of some eminence. The French Government bought his "St. Sebastian" for 14,000 francs. He carved the whole statue in marble himself, with the living model before him. Sculptors generally work only in clay, or at most give finishing touches to the marble which has been prepared for them by the workmen.

—One of the most elegant art publications ever brought out in this country is that of Osgood & Co., of Boston, who are now engaged in publishing the entire series of Canova's works, from the Gray collection at Cambridge. The pic-

tures are by the heliotype process, and are to all purposes as choice as steel engravings. The letter-press accompanying the pictures is in the highest style of the art. The series will be completed in 25 parts, and is sold by subscription.

—The *Cincinnati Commercial* says: "There is a great deal of discussion of the purpose of George Eliot in writing 'Daniel Deronda,' and the Jewish portion of the book is a particular puzzle. The truth is, the husband of George Eliot is a gentleman of Jewish descent, and she is suspected of writing the book to please her husband. She studied Jewish history with great care as a preparation for this work, and it is said by her friends that in the course of her studies, having this relation, she consulted a thousand books.

—The women's Centennial committee have arranged for a series of 10 grand concerts at Philadelphia, under the direction of Theodore Thomas. Mr. Thomas' reorganized orchestra will be the central attraction, aided by a large vocal corps and the following soloists: Miss Henrietta Beebe, soprano; Miss Anna Drasdil, contralto; Miss Antonia, Henne, contralto; Dr. H. A. Bischoff, tenor; Mr. Franze Remmert, baritone; Mr. F. G. Cauffman, baritone; Mr. Myron W. Whitney, basso. Principal instrumental soloists; Mme. Madeline Schillier, piano; Miss Marian T. Brown, piano; Mr. S. B. Mills, piano; Mr. William H. Sherwood, piano, Mr. S. E. Jacobsohn, violin.

Books and Periodicals.

—The October number of the *Folio* is filled with entertaining musical gossip. It contains a number of excellent pieces of music, instrumental as well as vocal.

—We are well pleased with the September number of *The Catholic Record*. The articles are well written, by excellent magazine-writers, and are admirably adapted to entertain Catholics gathered about the hearth-stone. All desiring a cheap Catholic magazine should subscribe for the *Record*. The contents of the September number are: I, Church and State; II, The Rhyme of Rydal Sands; III, Some Letters; VI, Rossini; V, In God, Immortal; VI, An Ower True Tale; VII, The Story of a Victory; VIII, Editorial Notes; IX, New Publications.—Memoirs of the Rt. Rev. Simon William Gabriel Bruté, D. D., First Bishop of Vincennes. St. Thomas of Canterbury. Illustrated Lessons in our Language, etc., etc.

A SCHOOL HISTORY OF THE UNITED STATES. By W. H. Venable, of the Chickering Classical and Scientific Institute. New York & Cincinnati: Wilson, Hinkle & Co.

This is a brief but comprehensive History of the United States up to the year 1875, excellently printed, on good paper, with maps and illustrations of a better order than are generally found in school-books. The work is strictly devoid of all sectionalism or religious bigotry, but we think the author might have improved it a little by adding here and there a record of actual facts to which no reasonable person could object. As for instance on page 61, where, under the head of Maryland, mentioning the fact that civil affairs were there conducted with mildness, prudence and sagacity, and that the first statutes of the colony, enacted in 1639 under the administration of Lord Baltimore, were just and liberal, he adds that special provision was made for the protection of the Catholic Church but omits the fact that Maryland was the first of the Colonies to concede religious liberty to those whose views differed from those held by the administration. The history of the Civil War is admirably and we believe truly given, without rancor or bias, a fact much in favor of the book at the present time when sectional animosity is sought to be allayed and a spirit of union and fraternal charity encouraged. Further on, p. 247, we could wish the paragraphs numbered 271 replaced with matter of more general interest and of a less doubtful nature. We believe the association in question has done very little, if anything, towards developing a better and higher manhood and womanhood throughout agricultural circles; and the mutual understanding and co-operation which it professed to foster among farmers are void of practical results because its operations were conducted on wrong or selfish principles.

Notre Dame Scholastic.

Notre Dame, September 23, 1876.

The attention of the Alumni of the University of Notre Dame, Ind., and of others, is called to the fact that the NOTRE DAME SCHOLASTIC has now entered upon the TENTH year of its existence, greatly improved, and with a larger circulation than at the commencement of any former year.

Besides the Local News which will appear weekly, the readers of the SCHOLASTIC will find in it many Literary and Scientific articles of general interest.

Terms, \$1.50 Per Annum, Postpaid.

Address **Editor Notre Dame Scholastic,
Notre Dame, Ind.**

Festina Lente.

There is a disposition among young men which needs considerable curbing. They are, for the most part, altogether too anxious to get through with their studies. They seem to think that it is necessary for them simply to attend a class for a short while, and then leave the college for the active life of the world. They desire to advance rapidly in all their studies, forgetting the real fact that it takes time to thoroughly master, not only all, but even one particular study.

It is well known that in the ordinary course of nature all things reach the degree of perfection for which they were destined, slowly and by a fixed law of progress. The mighty oak, which proudly breasts the raging storm, was at first but an insignificant plant which, by the action of the elements required for its growth, by degrees and slowly became the majestic tree. Palaces, and the grand and venerable cathedrals which have grown hoary with age, were once but disjointed masses of brick and stones, and they grew only by the slow process of laying those bricks and stones in their places, one by one, until there resulted those magnificent structures which excite the awe and admiration of all beholders. Man himself was once a helpless infant, unable to do anything for himself; it required years to harden his bones, and to strengthen his sinews, and to give him man's proportion's and man's strength.

As this is true in the physical order of things, it is equally so in the mental. The intellectual faculties act and operate through the brain, and that the action of these faculties may be strong, healthy and vigorous, it requires not only a proper growth and maturity of the brain—which is attained only by time—but also the continual practice or the habit of thought, which is fully acquired only by long-continued practice. As the fingers of the musician require long and careful training before they can promptly and unerringly obey the will of the artist in the execution of a difficult piece of music, in like manner the mental faculties require the training of years before they can act freely, vigorously, and systematically in the process of thought.

As for the physical training of the musician, the prac-

tice or exercise must be graded, so also should it be for the mental training of the thinker. Man does not execute music without first learning the rudiments. The musician begins by playing the scale or gamut slowly; he then becomes able to execute it with more rapidity; after practice on the easier exercises he attempts pieces more difficult of execution, until at last, after years of training, he appears before the world, an artist. In like manner the thinker begins with the simplest rudiments of knowledge, and through years of hard study he gradually extends the sphere of his labors until he finally soars with ease into the higher regions of thought and grapples successfully with questions most difficult of solution.

The success of man, however, in the higher flights of intellect, depends chiefly on the thoroughness with which he has mastered the primary principles which underlie and are the foundation of all knowledge. Hence it is that in schools and colleges the labors of the student are graded with a view to a complete mastery of those principles, and the student for his own interest and after-success is required to pass through the various grades of study as laid down in such institutions in accordance with the dictates of a long experience. Any attempt deviating from such a course can only result in failure and retard the progress of the over-ambitious. Hence it is that those who have "crammed" or have been "coached" attain but little real knowledge in their after college life.

Those of our readers, then, who are actually engaged in the noble work of cultivating their mental faculties should bear constantly in mind the truth that progress must be gradual—that they, like children, creep for a while in order that hereafter they may walk with a firm, manly tread as they advance in their important undertaking. If one has not thoroughly mastered all marked down in the curriculum for a particular year, it would be far better to repeat the work of that year and not seek to go farther until he has done so.

Religious Poetry.

It is not an uncommon notion among people that religious poetry is quite "a stale, useless and unprofitable" drug; and many are the readers who turn away from it as they would from a dry sermon or a metaphysical dissertation. Poems by St. Thomas, St. Ambrose or St. Augustine, forsooth! Such names may be honored in the schools, but they should never be honored with the great name of poet! Then again, the inexorable logic of theology has so traced out, marked and defined the dogmas of the Church that the poet has no liberty given to his imagination to soften down their rigid outlines and give to them the tenderness and beauty which is required in order to please. No free rein can be given to the muse; she is forced to float with drooping pinions along the weary waste of dull dogma or dry practice, and can never attain those higher flights which we demand in poetry. Such are the hasty and ill-formed conclusions of a large class of readers. But no such conclusions should be allowed, for the premises from which they argue are radically false.

Since the time when an Aristotle gave to the world his treatise on the "Art of Poetry," no writer has yet been able to give a satisfactory definition of the thing called poetry. Until man is able to point out the subjects to which the muse must confine herself, and mark the boundaries beyond which she must not pass, no definition can be given.

But how are limits to be given the muse when the fields which she has as her Empire are as broad as creation's self, when she can soar far over the physical world into the unseen world of spirits, therefrom to summon forth shapes of joy and beauty? There is, however, one notion in which all definitions that have been framed meet and agree: and that is, the notion of originality or creation. The edifice which the poet would build must be erected out of materials never used before; or if they be used they must be shaped anew and placed so as to present some fresh beauty to the view. If the edifice be not so built, the builder sinks to the level of a mere imitator or plagiarist and is unworthy the name of poet or maker.

If then we apply this principle to subjects furnished by religion, we see how false and unfounded in reason, how false in fact and history, are the conclusions of those who turn away from all religious poetry. In the Pagan world, poets, no doubt, had a vast mine in the achievements of its heroes and demigods, in the dim history of the birth of nations. But in the establishment of Christianity a new creation was opened to the sense, and the poet had opened out to his dazzled vision the countless things of beauty and sublimity suggested by the great mysteries revealed, by the life and death of a Man-God, by the glorious combats of the martyrs, and the triumphs of the Church throughout all time. Even before the coming of Christ, under the Old Dispensation, we find religion to have given the first and noblest employment to the muse, who, in the inspired writings of the Old Testament, is seen at times winging her flight, lowly as the wren by the sprouting hedge, along some ordinary incident in the history of the Jewish people; at others, soaring aloft like the eagle, along the heights of the empyrean, chanting the glory and the majesty of Jehovah.

But we need pursue these observations no further. Were it our intention to write at length of Christian poetry, we might point to the many bards sublime, such as Dante and Milton, shining like stars of the first magnitude in the poetic firmament, and to whom religion gave their inspiration. We might point to more humble poets who also drank in their inspiration at Christian springs. We could show also that the prefix of sanctity given to Thomas of Aquin, Ambrose, or Ephrem, is not so irreconcilable as some would imagine with the title of poet, in the true sense of the word. No: religious poets have adorned the Church in all ages, and have given to us works of a chaste beauty which we all should admire. The idea that everything religious should be cold and uninteresting is erroneous. In the writings of the Fathers of the Church, which are, unfortunately, as if hermetically sealed from the great portion of mankind, there is a vast deal so profoundly human that it must claim the sympathy of every class.

New Music.

RECEIVED from F. W. Helmick, 50 W. 4th St., Cincinnati
"GOV. TILDEN IS OUR MAN." Campaign Song and Chorus.
Words by S. N. Mitchell. Music by C. D. Prior.

"WE'LL BLOW OUR HORN FOR HAYES." Campaign Song and Chorus. Words by S. N. Mitchell. Music by C. E. Prior.

These political songs will no doubt be welcomed by the adherents of the respective parties during the present campaign.

Personal.

—Thomas F. Grier, B. S., of '75, is residing at Geneva, Wis.

—C. M. Proctor, C. E., of '75, is City Civil Engineer of Elkhart, Ind.

—Alfred W. Arrington, A. B., of '71, is now practicing law in Chicago.

—Thomas A. Daly, A. B., of '66, has a large medical practice at Rochester, N. Y.

—Mr. Joseph Antoine, a number one student of '70, spent Thursday with us.

—Robert W. Staley, A. B., of '74, is engaged in mercantile pursuits at St. Louis.

—Harold V. Hayes, B. S., of '74, is in the office of the City Controller, Chicago, Ill.

—William J. Clarke, A. B., of '74, is engaged in the practice of law at Columbus, Ohio.

—N. S. Mitchell, B. S., of '72, is one of the most promising lawyers of Dubuque, Iowa.

—Mr. Carqueville, of Chicago, Ill., was here, visiting his sons, on Tuesday and Wednesday.

—James McBride, A. B., of '68, has an excellent practice as a lawyer at Grand Rapids, Mich.

—George Ruger, of '73, and Charles Ruger, of '74, are both in business with their father, in Lafayette.

—Thomas J. Murphy, B. S., of '75, is engaged in teaching the young idea how to shoot at Ravenna, Ohio.

—Edward J. McLaughlin, A. B., of '75, is now residing in Dubuque, Iowa, where, we learn indirectly, he is doing well.

—Rufus H. McCarty, A. B., of '71, is Assistant Surgeon in the United States Navy, and is stationed at Washington, D. C.

—Mr. Jacob Wile, of Laporte, Mr. Lederer, Candidate for County Treasurer, and a number of friends, paid us a visit on the 21st.

—Hon. Judge Lowrey, of Pekin, Ill., brought his son to the College on the 18th inst.; we were glad to see him in such excellent health.

—Charles W. Walter, A. B., of '75, is reading law at Fort Wayne, Ind. We are pleased to learn that he has every prospect of doing well in the profession.

—We were pleased to see T. A. Dailey, B. S., of '74, the other day. He is quite taken up with politics just at present. He is still on the editorial staff of the *South Bend Herald*.

—James A. O'Reilly, A. B., of '71, was married at Reading, Pa., to Miss Heitzmann. During his wedding tour he visited Notre Dame. He was the guest of Prof. Tong on the 20th. Mr. O'Reilly has a large and lucrative law business in Reading.

—Among the visitors during the week past were Messrs. H. V. O'Connor of the *New York Herald*; O. S. Witherell, C. C. Cole, Chicago; R. S. Lyon, Buffalo; W. J. Doran, Albany; Wm. M. Monroe, Cincinnati; Carl Sehnert, Chicago; S. A. McGlade, Jefferson, Ill.; Sam'l Weiss, Detroit; Hon. D. F. Lowrey, Pekin Ill.; Edward Carqueville, Chicago; and Mrs. Piquette, Detroit.

—Jno. F. McHugh, A. B., of '72, was married in Lafayette, on August the 8th, to Miss Julia T. Ball, of the same city. The marriage ceremony was performed by Rev. M. M. Hallinan, D. D., formerly Professor of Philosophy here. Only the relatives and a few particular friends of the high contracting parties were in attendance. May their journey through life be a happy one.

—Of Rev. P. Creighton, of '54, the *Irish-American* says: "The parishioners of Our Lady of Victory, Brooklyn, are jubilant over the safe return of their highly-esteemed pastor, Rev. Father Creighton, who arrived a few days ago, after an absence of three months in Ireland. A brass band, recently organized in the parish, has for several nights serenaded him at the pastoral residence, accompanied by a large concourse of people, and his parishioners and friends have manifested their joy in various other ways."

Local Items.

- Look out for your Bulletins.
- Watermelons have been plenty.
- Hard study is the order of the day.
- Please give us all the personals you can.
- Bulletins will be sent off week after next.
- Are we to have a vocal quartette this year?
- The promenade on the Campus is well patronized.
- The basement of Phelan Hall is being put in order.
- When will the Philodemics give us an Entertainment?
- The subscriptions to the SCHOLASTIC are great in number.
- They say there are plenty of nuts in the woods this year.
- No man need complain of his lot whilst he can help himself.
- The classes of Christian Doctrine were begun on last Wednesday.
- The Juniors have had a canary-bird presented to them for their study-hall.
- Never was the fishing so good on the lower lake as during the past year.
- We expect to have the Band out serenading in the course of a few weeks.
- The tall gardener keeps the parterre in front of the College in apple-pie order.
- The open plot of ground in front of the Presbytery is to be levelled and beautified.
- All articles for the SCHOLASTIC should be sent in as early in the week as possible.
- The St. Cecilia Society no doubt will be strong this year. It has a Sampson in it.
- The College Library will be open every day. At what hours we have not yet learned.
- There has been, so far during the scholastic year, but very little sickness at Notre Dame.
- Work will begin on the new music-rooms for the Orchestra, Choir, and Band, very soon.
- It is said that the Orchestra will, the coming year, be far better than it has been for years past.
- The little chapel at the Scholasticate, the prettiest at Notre Dame, will be re-decorated this fall.
- It is said that Fred Lang's football had more to do in driving away homesickness than anything else.
- There is an abundance, this year, of hickory and walnuts. As to hazel-nuts, we have had no report.
- There is no lack of amusements in the yard, of hard study in the study-halls, or work in class-rooms.
- Frère Simon is constantly engaged in adding to the beauty of the premises adjacent to the Professed House.
- The prefects speak well of the "new-comers." We notice that they are well represented on the roll of honor.
- Mr. Shickey is always on hand to accommodate visitors to Notre Dame. His omnibus and stage-lines are excellent.
- Already the leaves of the maple are changing their color to purple and gold—a sign that autumn is commencing.
- The weather continues fine; and the boys, taking advantage of it, enjoy themselves hugely during recreation hours.
- There is an apple-tree at the St. Joe Farm full of blossoms. We suppose the crop on that tree will be of frozen apples.
- We have a few complete sets of the ninth volume of the SCHOLASTIC which we will dispose of to any one wishing to buy.
- Those pie-ously inclined are generally seen in the neighborhood of the store about half-past three o'clock in the afternoon.
- The members of the Boat-Club have everything in trim now. Are they to give us a race before the winter season sets in?
- We expect to chronicle very soon the arrival of the additional philosophical instruments that have been expected for some time.
- We are glad to learn that Master W. J. Davis will return this year. Would like to hear him again "In the old log-cabin by the Lake."
- The same style of painting as has already been executed in the new church will be kept up until the whole of the interior is finished.
- A house for storing the oil used in the college, etc., has been erected just east of the SCHOLASTIC building. When will we have gas?
- It should be the aim of every student to have his name appear among those in the class honors, the roll of honor, and on the list of excellence.
- The societies are now all in working order, and as there are good members in all we expect to hear excellent accounts of them this year.
- The regularity displayed by the students in their attendance at class is gratifying to everyone. It is a promise of a fine examination in February.
- The steam-pipes are being completely overhauled in order that the heating of the different buildings about the place may, the coming winter, be perfect.
- We desire that all local items intended for the SCHOLASTIC be handed in by Thursday evening, as the first form of the paper goes to press on Friday.
- We are pleased to see the fine touch of the new artist, who has taken a room in the College. Though he works slowly, his works show the hand of a real genius.
- We saw a couple of Nimrods out on Wednesday with their guns upon their shoulders and their pouches by their sides. And they came home with—nothing more.
- Evidently the Minims study hard, from the fact that those who are old enough to enter the Juniors are generally fit for the second highest classes in that Department.
- The additions to the Cabinet, obtained lately by the Curator, are very fine. The collection is becoming better and better every year, and we trust that it will ever continue to increase.
- Although we have engaged special reporters in the various departments, yet everyone should understand that he is at perfect liberty to send us as many locals as he feels inclined to.
- There are to be many improvements made on the Scholasticate building this fall. As all the rooms in the house are now occupied, there will be an addition put to the building next spring.
- Remember the box in the hall of the College is for communications to the SCHOLASTIC. Don't fail to patronize it. Let us have all the local news, personals, etc., possible. We never have too much.
- We hope that the members of the St. Aloysius Philodemic Society will revive the reputation which their society enjoyed in the days of yore. We expect them to give us a public debate before December.
- We would advise everybody without exception to become members of the Lemonnier Circulating Library Association. Those connected with the various societies should by all means become members.
- A game of ball was played between "Pat's Boys" and the Excelsior Baseball Club in which the former came out victorious. The Excelsiors threw up the game at the end of the sixth inning, and the score stood 15 to 1.
- There has been no falling off this past week in the number of visitors to Notre Dame. B. Francis Assisi is unfailing in his attentions to them, and is only too happy to show them all there is to be seen about the place.
- The first of a series of lectures will be given in Phelan Hall in October by Prof. T. E. Howard. We have not yet learned the subject which he will treat. The second of the course will be given in the same place, by Rev. T. E. Walsh.

—The Quicksteps and the following nine of Juniors, namely, Clarke, Golsen, Lindberg, Mosal, Frazee, Bell, Buerger, Scanlan, and Donnelly, played an exciting game of baseball on the 17th inst. The Minims won by a score of 15 to 16.

—The grand bareback, not exactly equestrian, performance on Monday last made the Campus somewhat lively. Old brindle usually is not much on the trot, but under the skilful management of the accomplished rider she made pretty good time.

—To-morrow week (Oct. 1st) the pilgrims from Mishawaka, under the direction of Rev. A. B. Oechtering, will arrive at Notre Dame. There will be Solemn High Mass in the new church, and sermons in both the English and German languages.

—As the St. Aloysius Philodemic Association is the oldest in the house it is but natural that it should make a grand show during the year. If the members will follow the directions of their excellent President we feel assured that such will be the case.

—The Feast of the Seven Dolors was celebrated at Notre Dame with usual splendor. Solemn High Mass was sung by Very Rev. Father General, with Very Rev. Father Provincial as deacon and Rev. Father Louage as subdeacon. The sermon was preached by Rev. Father Colovin.

—No copy of the current SCHOLASTIC will be given to any one residing at Notre Dame before two o'clock on Saturday afternoon; neither can copies be procured anywhere except at the Students' Office. Everyone must procure their SCHOLASTIC there, unless they make special arrangements with the Editor.

—The members of the Holy Angels Society held their 1st meeting Sept. 19th. The following officers were elected: Director, Rev. M. Lauth, C. S. C.; President, J. Lumley; Vice-President, P. Nelson; Secretary, G. Lowrey; Treasurer, J. Seeger; Censors, R. Pleins and G. Rhodius; Librarian, W. Coolbaugh.

—It is expected that ordinations will take place here when the Bishop and clergy of the diocese have their retreat, in October. This retreat will be preached by Rev. Father Wayrich, one of the most eloquent members of the Congregation of the Most Holy Redeemer. We hope that the Rev. Father will favor the students with a sermon before he leaves.

—Prof. Gregori has painted in fresco on the walls of the new church the pictures of St. Agnes, St. Rose of Lima, St. Aloysius, St. Stanislaus, St. Bernard, St. Anthony the Hermit, St. Apollonia, St. Cecilia, St. Lucia, St. Bonaventure, St. Thomas of Aquin, B. Benedict Labre, St. Alexis, St. Mary Magdalen, St. Paul the Hermit, St. John the Baptist, St. Dominic and St. Francis of Assisi.

—On Sunday, Sept. 17th, the first annual meeting of the Archconfraternity of the Immaculate Conception was held for the purpose of electing officers for the ensuing year. The election resulted as follows: Director, Rev. Mr. Collins, C. S. C.; President, M. Kauffman; Vice-President, A. Burger; Secretary, J. Healey; Cor. Secretary, F. Ewing; Treasurer, G. Sugg; 1st Censor, C. Walsh; 2d Censor, C. Hogan.

—The first regular meeting of the Boat Club was held Sept. 17th. Mr. Ball being appointed chairman *pro tem.*, the members then proceeded to the election of officers for the ensuing session. The election resulted as follows: Rev. P. J. Colovin, Director; Bro. Norbert Joseph, President; W. T. Ball, Vice-President; N. J. Mooney, Recording Secretary; C. Otto, Treasurer; Commodore, W. T. Ball; Cap't. of "Minnehaha," T. C. Logan; Cap't. of "Hiawatha," N. J. Mooney.

—Rev Fr. Zahm on Monday evening kindly gave a most amusing and instructive entertainment to the Minims, in their study-hall, with the magic lantern. The new students especially enjoyed it very much. Some of the new views were greeted with great applause. Among those who kindly favored the Minims with their presence on the occasion were Very Rev. Fr. Provincial, Rev. President Colovin, Judge Lowrey, Br. F. de Sales, and a number of ex-Minims. We hear that on the arrival from Philadelphia of some 200 new views, Fr. Zahm intends to give a second entertainment in Phelan Hall.

—A Junior, writing to us, says: A match game of base-

ball was played between the "Pelican" nine of the Seniors, and a picked nine of the Juniors, for a bat. The "Pelicans" chose their own umpire, having previously offered him the pie to decide in favor of them. This being a terrible temptation, the umpire was unable to resist, and consented to take the bribe. Of course the Juniors had to submit. But even ten men did not prove sufficient to beat the Juniors, they making their opponents dance to the tune of 17 to 15. As the Seniors had to pay for the umpire's pie, they remarked "pie was enough to pay for, and not to give the Juniors a bat."

—The following timely advice is given by the *Freeman's Journal*: "In the terrible crisis through which the people of this country are going, do Catholic parents reflect how very hard it bears especially on Catholic colleges and academies? In this country, as a general thing, these institutions are without endowments. They live on the moderate stipends charged for board, lodging, tuition, etc. The charges are not extravagant. The care taken of young people in the best of our Catholic institutions is such as can never be compensated by money. At the same time, money is necessary for the support of these academies and colleges. We were shocked a short time ago to hear from the head of a famous institution that there were so many thousands owing it from within and around New York."

—The first regular meeting of the Columbian Literary Club was held Tuesday evening, Sept. 12th. The following were elected officers: Director, Rev. P. J. Colovin; Hon. Pres't., Prof. J. A. Lyons; President, Prof. J. F. Edwards; Promoter, B. Norbert; Vice-President, P. J. Hagan; Rec. Secretary, F. Rettig; Cor. Secretary, J. S. Murry; Treasurer, G. Saylor; Critic, G. Fishburne; 1st Censor, W. Fowler; 2d Censor, W. Arnold; Marshal, W. T. Turnbull; Sergeant-at-Arms, E. Riopelle. Messrs. J. Herman, F. Schlink, W. Wells, J. Coleman, and J. Henny were elected members. At a meeting held Saturday, Sept. 16th, the old members, by invitation of the President, visited the Club. Declamations were delivered by Messrs. T. C. Logan, W. P. Breen, L. D. Murphy, P. J. Hagan, J. S. Murry and F. Schlink.

—Among the specimens lately added to the Museum we noticed some large and beautiful brain corals and fan corals, also some rare and interesting specimens of crystallized fossil coral, or rather fossil coral with an interior lining of chalcedony, and crystals of quartz, pellucid and colored. They are a portion of the only collection in this country, and the curator of the Museum feels very proud of them. We also noticed two very interesting ammonites, cut in two, and polished so as to show the interior structure of the animal very perfectly. But the largest and most beautiful specimen we found in the Cabinet of Mineralogy. We were shown some magnificent specimens of calcite, including the different varieties of dog-tooth spar, nail-head spar, etc., also some splendid specimens of fluorspar, göthite, siderite, embolite, agate, amethyst, cryolite, nepheline, tephroite, melaconite, rhodonite, atacamite, amphibole, besides many others both rare and beautiful.

—The 1st regular meeting of the St. Cecilia Philomathean Association was held on the 16th. The following are the officers for the ensuing session: Director, Rev. P. J. Colovin; Assistant Director, Rev. John A. O'Connell; President, Prof. J. A. Lyons; Critic, Prof. T. E. Howard; Judge of the Moot Court, Prof. L. G. Tong; Promoters, Prof. J. Edward and Bro. Leander; 1st Vice-President, A. Burger; 2d Vice-President, M. Kauffman; Orpheonic Representative, C. Orsinger; Rec. Secretary, J. Healy; Cor. Secretary, Colly Clarke; Chronicler, Douglas Ryan; Treasurer, A. Widdicombe; 1st Monitor, C. V. Larkin; 2d Monitor, F. Cavanaugh; 1st Censor, G. Sugg; 2d Censor, R. Golsen; 3d Censor, C. Hagan; Sergeant-at-arms, R. P. Mayer; Historian, D. Ryan; Librarian, Wm. Ohlman; 1st Costumer, Jno. Mosal; 2d Costumer, O. Lindberg; Marshal, J. Phelan; Prompter, G. Crawford; Clerk of the Moot Court, J. Knight; Sheriff of the Moot Court, G. Sampson. Bro. Paul was elected an honorary member.

—During the past week the following additions were made to the Lemonnier Library: namely, "Life of Mary Queen of Scots," Strickland, 2 vols.; Balmes' Fundamental Philosophy, 2 vols.; "Bertha and the Pope," Bolanden; Life of the Empress Josephine; McGee's History of Ireland, 2 vols.; "Instructions on the Mass," Slulivan; Life

of Blessed Margaret Mary; "Life of Gen. Meagher," Lyons; "Life of Dan'l O'Connell," Sr. M. F. Clare; Parsons' Biographical Diet; "Rosemary," Huntington; "Lion of Flanders," Conscience; "Mary Lee, or the Yankee in Ireland," Paul Peppergrass; Little Pierre, 2 vols.; Mignon; Student of Blenheim Forest; Lover's Works, 4 vols.; "Collegeians," Gerald Griffin; "Mathilda of Canossa," Bresciani; Shandy McGuire, or Tricks upon Travellers; Old Chest, Hermit of the Rock, Old and New, Old House, McDhue, Mrs. Sadlier; O'Donnells of Glen Cottage; "Going Home," Eliza Martin; Tithe-Proctor, Emigrants of Ahabdarra, Valentine McClutchy, Black Prophet, Black Baronet, Jane Sinclair, Willy Reilly and his Colleen Bawn, Poor Scholar, Evil Eye—William Carleton; Mitford's History of Greece, 8 vols.; Greville Memoirs.

Obituary.

EDWARD H. BALL, of Lafayette, an old student, departed this life on last Thursday, September the 14th. He had been ailing for a long time, but his death was not expected so soon. He died of the disease known as quick consumption, at the age of 27. During Mr. Ball's stay in the College he was always known as a very generous and warm hearted young man, and made for himself many sincere friends, who will doubtless be greatly surprised and pained to hear of his early death. On last Friday his remains were followed to the grave by a large concourse of sorrowing friends and relations. Ed. was always an upright young man, and, as he died a good Christian death, let us hope that he may rest in peace.

Roll of Honor.

SENIOR DEPARTMENT.

E. Arnold, W. Ball, W. Breen, J. Coleman, P. Cooney, R. Calkins, D. Claffey, M. Cross, L. Evers, J. Ewing, J. Fitzgerald, W. Farrar, J. Gray, T. Garso, T. Garrity, A. Hertzog, F. Hastings, H. Henkle, J. Herrmann, J. Krost, J. Kinney, T. Kerby, J. Larkin, H. Maguire, N. Mooney, J. Montgomery, P. J. Mattimore, P. W. Mattimore, T. McGrath, J. McEniry, J. McHugh, Carl Otto, J. O'Rourke, W. Proudhomme, E. Peffermann, J. Patterson, T. Quinn, J. Quinn, F. Rettig, O. Rettig, E. Riopelle, G. Saylor, T. Summers, F. Schlunk, P. Skahill, P. Tumble, F. Vandervannet, J. Vanderhook.

JUNIOR DEPARTMENT.

A. Bergck, W. Brady, A. Burger, J. Burger, J. Bell, G. Crawford, F. Carroll, G. Cassidy, W. Connelly, F. Cavanaugh, G. Donnelly, F. Ewing, J. English, R. French, A. Gerlach, R. Healey, R. Johnson, W. Jones, R. Keenan, A. Keenan, J. Krost, T. Knorr, J. Knight, F. Lang, C. V. Larkin, F. Lancaster, F. McGrath, J. Mosal, R. Mayer, W. Nicholas, T. Nelson, W. Ohlman, C. Orsinger, J. O'Meara, E. Pennington, F. Pleins, J. Reynolds, J. Rothert, F. Rheinboldt, W. Ryan, C. Roos, W. Shehon, H. B. Scott, W. Taulby, N. Van Amee, T. Wagner, J. Duffield, H. Carroll, J. Inguerson, J. Boehm.

MINIM DEPARTMENT.

Edward Carqueville, Presly Heron, George Rhodius, Rudolph J. Pleins, Joseph Lumley, Willie McDevitt, John Scanlan, Geo. Hadden, Charles Reif, George Lambin, Willie Coolbaugh, Peter P. Nelson, George Lowrey, John A. Seeger, Charles Kauffmann, Aloysius Reinboldt, Harry Kitz, Joseph Inderrieden, Charlie Long, John Inderrieden, Frank Carqueville, Arthur Sehnert, Henry Riopelle, Frank Gaffney.

Class Honors.

FOR THE WEEK ENDING THURSDAY, SEPT. 21, 1876.

MINIM DEPARTMENT.

H. Riopelle, F. Gaffney, F. Carqueville, C. Long, J. Inderrieden, A. Schnert, Joseph Inderrieden, H. Kitz, A. Reinboldt, C. Kauffman.

—One day, at a farm house, a wag saw an old gobbler trying to eat the strings of some night-caps that lay on the grass to bleach. "That," said he, "is what I consider an attempt to introduce cotton into Turkey."

Saint Mary's Academy.

—The historical reading in the refectory is very interesting.

—The beautiful weather of this week has dissipated all signs of homesickness.

—"Rosa Mystica" will soon put forth its leaves. The Graduating Class are petting the sweet buds into bloom.

—The calisthenic exercises performed in the study-hall before the eight o'clock classes give a fine glow to the complexion of the students.

—The Centennial Seniors, Juniors and Minims have entered into a compact to aim at Centennial Notes all the year—Their motto is "A 100."

—Literary societies have been organized. The Confraternities and Societies will send in their reports in time for the next number of the SCHOLASTIC.

—On last Monday morning the Catholic pupils had the pleasure of listening to the first of a course of beautiful and instructive lectures on the Festivals, to be given by Very Rev. Father General. In these lectures the pupils find a rich fund of knowledge and piety.

—"Maria," said a lady to her colored maid, "that is the third silk dress you have worn since you came to my house; pray, how many do you own?" "Only seven, Miss, but I'se savin' my wages to buy another." "Seven! Of what use are seven silk dresses to you! Why, I don't own as many as that!" "You doesn't need 'em so much as I does. You quality white folks everybody knows is quality; but we bettermost kind of colored pussons has to dress smart to distinguish ourselves from common niggers."

—General Ambert publishes in the *Univers* the following account of the sentry of Pompeii: "We visited the Bourbon Museum at Naples. Coming to Hall No. 2, we touched accidentally a complete armor placed near the door, when a sound was heard as if something hard was striking against the metal. A Neapolitan approaching, said: "This is the sentry of Pompeii," a remark which excited our curiosity. After several questions we learned what I am going to tell. In the armor of the Bourbon Museum is still the skeleton of the soldier who stood sentry before the guard-house in the year 70 of the Christian era. For eighteen centuries this man has been encased in his iron garment; the least jar causes the bones of the skeleton to strike against their metal envelop, hence the noise which had attracted my attention. General Ambert then gives a vivid description of the eruption of Vesuvius which buried Strabio, Ophlones, Retinum, Herculaneum and Pompeii; and goes on to say: "Only the soldiers' quarters were not abandoned. The power of Roman military discipline kept the soldiers on guard at their post. The sentry remained erect in his box, leaning on his lance. We afterwards visited the guard-room of the soldiers of old, who gave such a grand lesson to the soldiers of our days."

This guard-house was excavated in 1794. It is, like our guard-rooms, covered with inscriptions, names and military caricatures. In one of the chambers, which was used as a prison, four skeletons have been discovered, of which the legs had been fastened in a large iron machine. At the left was the lodge of the centurion who was captain of the guard. He would not abandon his soldiers. Near the centurion's skeleton, two silver cups and one silver saucer have been found. Right before the gate was the skeleton of a horse richly harnessed, and held by the orderly. It would have been easy for the centurion to escape on horseback, but he preferred to die with his soldiers at the post of duty. Near the door thirty-seven skeletons of soldiers were recognized by their armor. The different rooms held a large number of arms, which now adorn the royal Museum at Naples. A bugle of copper, six flutes of ivory and a helmet on which the ruins of Troy are engraved, excite much curiosity.

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CONDENSED TIME TABLE.

NOVEMBER, 1875.

TRAINS LEAVE CHICAGO DEPOT,

Cor. Canal and Madison Sts. (West Side)

On arrival of trains from North and Southwest.

Trains with Through Cars to	No. 2.	No. 6.	No. 4.
3 NEW YORK.	Day Ex.	Pac. Exp.	Night Ex.
Ex. Sund'y	Daily.	Ex Sa & Su	
Lv. CHICAGO.....	9 00 a.m.	5 15 p.m.	10 00 p.m.
Ar. FT. WAYNE.....	2 10 p.m.	11 25 "	6 15 a.m.
" Rochester.....	1 04 a.m.	11 12 a.m.	5 54 p.m.
" Pittsburgh.....	2 10 "	12 15 "	7 05 "
Lv. Pittsburgh.....	2 55 "	1 10 p.m.	8 10 "
Ar. Cresson.....			
" Harrisburg.....	11 30 a.m.	11 05 "	3 45 a.m.
" Baltimore.....	6 25 p.m.		7 35 "
" Washington.....	9 07 "		9 02 "
" Philadelphia.....	3 30 "	3 10 a.m.	7 35 "
" New York.....	6 45 "	6 50 "	10 25 "
" New Haven.....	11 52 "	10 40 "	3 26 p.m.
" Hartford.....	1 27 a.m.	12 11 p.m.	
" Springfield.....	2 20 "	12 57 p.m.	
" Providence.....	5 10 "	3 48 "	7 4 "
" Boston.....	6 15 "	4 50 "	9 05 "

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100 Crystals and Fragments for Study, \$ 1.00
 100 Specimens, Students' Size, Larger, 5.00
 100 Specimens, Larger, Amateurs' Size, $2\frac{1}{4} + 1\frac{1}{2}$ inches, 10.00
 1. Sulphur; 2. Coal, Pa.; 3. Graphite, Colfax Co., N. M. Quartz: 4. Clear, Hot Springs, Ark.; 5. Amethyst, Thunder Bay; 6. Rose, Southford, Conn.; 7. Smoky, Pike's Peak, Col.; 8. Milky, Philadelphia, Pa.; 9. Green, Staten Island, N. Y.; 10. Ferruginous; 11. Chalcedony, South Park, Col.; 12. Carnelian; 13. Agate, Agate Harbor; 14. Flint, Tennessee; 15. Honestone, Hot Springs, Ark.; 16. Jasper, Bijou Basin, Col.; 17. Petrified Wood, Col.; 18. Agatized Wood, Col. 19. Opal, Opalized Wood, Bijou Basin, Col.; 20. Asbestos, Hartford Co., Md.; 21. Rhodonite, Franklin, N. J.; 22. Beryl, Ackworth, N. H.; 23. Willemite, Franklin, N. J.; 24. Garnet, Magnet Cove, Ark.; 25. Zircon, Buncombe Co., N. C.; 26. Epidote, Ontonagon Co.; 27. Magnetized Muscovite, Chester Co., Pa.; 28. Lepidolite, Paris, Me.; 29. Albite, Pike's Peak, Col.; 30. Orthoclase (white), Pike's Peak, Col.; 31. Orthoclase (green), Pike's Peak, Conn.; 32. Tourmaline, St. Lawrence Co., N. Y.; 33. Topaz, Trumbull, Conn.; 34. Datolite, Bergen Hill, N. J.; 35. Chrysocolla; 36. Calamine, Ogdensburg, N. J.; 37. Stilbite, Nova Scotia; 38. Tale, St. Lawrence Co., N. Y.; 39. Serpentine, Montville, N. J.; 40. Soda Nitrate, Peru; 41. Halite, Camp Supply, Indian Territory; 42. Barite, Cheshire, Conn.; 43. Celestite; 44. Gypsum, El Paso Co., Col.; 45. Fluorite, Pike's Peak, Col.; 46. Apatite. Calcite: 47. Rhomb, Granby, Mo.; 48. Nail Head, El Paso Co., Col.; 49. Dog Tooth, Granby, Mo.; 50. Iceland Spar, El Paso Co., Col.; 51. Tufa, South Park, Col.; 52. Oolite, Iowa; 53. Chalk; 54. Stalactite, I.; 55. Marble, Italy; 56. Limestone, Pa. 57. Dolomite, St. Louis, Mo.; 58. Corundum, Clay Co., N. C.; 59. Cryolite, Ivigtuk, Greenland; 60. Wavellite, Montg'y Co., Ark.; 61. Iron Meteoric, Augusta Co., Va.; 62. Magnetite (loadstone), Ark.; 63. Allanite, Amherst Co., Va.; 64. Samarskite, Mitchell Co., N. C.; 65. Hematite; 66. Goethite, Pike's Peak, Col.; 67. Limonite, Negaunee, Mich.; 68. Pyrite, Colorado; 69. Siderite, Antwerp, N. Y.; 70. Menaccanite; 71. Chromite, Texas, Pa.; 72. Pyrolusite, Nova Scotia; 73. Wad, Canon City, Col.; 74. Linnaeite, Mine La Motte, Mo.; 75. Millerite, Antwerp, N. Y.; 76. Zincite and Franklinite, N. J.; 77. Blende, Granby, Mo.; 78. Greenockite, Granby, Mo.; 79. Cassiterite, Durango, Mexico; 80. Rutile, Magnet Cove, Ark.; 81. Octahedrite; 82. Brookite, Magnet Cove, Ark.; 83. Schorlomite, Magnet Cove, Ark.; 84. Galenite, Joplin, Mo.; 85. Bismuth, Monroe, Conn.; 86. Arsenic native; 87. Jamesonite; 88. Molybdenite, Philadelphia, Pa.; 89. Copper, Mich.; Lake Superior; 90. Cuprite, Frisco Mts., Arizona; 91. Bornite, Cornwall, Eng.; 92. Chalcocopyrite, Colorado; 93. Malachite, Cheshire, Conn.; 94. Azurite; 95. Cinnabar, California; 96. Silver, Lake Superior; 97. Embolite, Silver City, N. M.; 98. Gold; 99. Petzite, Am. Mine., Col.; 100. Platinum, Urals, Russia.

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Several \$1,000 Worth of Rocky Mountain Birds, Fossils, Shells, Botanical Specimens, Mound Builders, &c., Relics, &c., on hand. My taxidermist was employed by the Smithsonian Institute for 3 years in South America.

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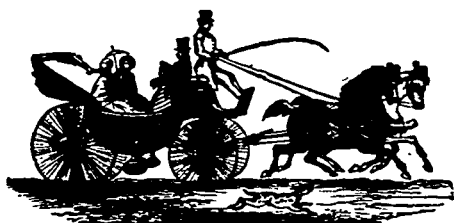
Mr. Bonney will be at his art gallery near the SCHOLASTIC office every Wednesday morning at eight o'clock. He has on hand photographs of the Professors of the University, members of the College Societies, together with a large collection of the Students who figured prominently here in former years. Orders by mail promptly attended to.

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mh 11-tJy



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Whilst I return my thanks to the patrons of Notre Dame and St. Mary's, I beg leave to inform the public that I have, at the urgent request of many of my patrons, purchased SEVERAL NEW CARRIAGES and BUGGIES, and moved into the LIVERY STABLES

Attached to the National Hotel, and Adjacent to the Lake Shore and Michigan Southern Depot.

Now, that telegraphic communication has been made between Notre Dame and my office, through the Michigan Southern Depot, I shall be prompt to have passengers in time to meet all trains.

For my attention to the patrons of Notre Dame and St. Mary's, I refer, by permission, to the Superiors of both Institutions.

P. SHICKEY.

L. S. & M. S. Railway.

On and after Sunday, April 16, 1876, trains will leave South Bend as follows:

GOING EAST.

2 40 a. m., Night Express, over Main Line, arrives at Toledo 9 50; Cleveland 2 40 p. m.; Buffalo 9 05.

10 36 a. m., Mail, over Main Line, arrives at Toledo, 5 35 p. m.; Cleveland 10 10.

12 27 p. m., Special New York Express, over Air Line; arrives at Toledo 5 50; Cleveland 10 10; Buffalo 4 00 a. m.

9 11 p. m., Atlantic Express, over Air Line. Arrives at Toledo, 2 40; Cleveland, 7 00; Buffalo, 1 05 p. m.

11 25 p. m., Fast Mail, Main Line. Arrives at Toledo, 3 50 a. m.; Cleveland 7 10 a. m., Buffalo 12 45 p. m.

7 00 p. m., Local Freight.

GOING WEST.

2 41 a. m., Express. Arrives at Laporte 3 35 p. m., Chicago 6 a. m.

5 06 a. m., Pacific Express. Arrives at Laporte 6; Chicago 8 20 a. m.

4 54 p. m., Special Chicago Express. Arrives at Laporte 5 50; Chicago, 8 20

8 01 a. m., Accommodation. Arrives at Laporte 9 01 a. m.; Chicago 11 30 a. m.

3 38 a. m., Fast Mail. Arrives at Laporte 4 28 a. m.; Chicago, 6 55 a. m.

8 55 a. m., Local Freight.

J. W. CARY, Gen'l Ticket Agt., Cleveland.

CHARLES PAINE, Gen'l Supt.

CHICAGO, ALTON AND ST. LOUIS AND CHICAGO, KANSAS CITY AND DENVER SHORT LINES.

Union Depot, West side, near Madison street bridge; Ticket offices at depot and 122 Randolph street.

	Arrive.	Leave.
Kansas City and Denver Express via Jacksonville, Ill., and Louisiana, Mo.....	2 40 pm	12 30 pm
Springfield and St. Louis Ex. via Main Line.....	7 50 pm	9 00 am
Springfield, St. Louis and Texas Fast Ex. via Main Line.....	7 40 am	9 00 pm
Pekin and Peoria Fast Express.....	4 00 pm	10 00 am
Peoria Day Express.....	7 50 pm	9 00 am
Peoria, Keokuk and Burlington Ex.....	7 40 am	9 00 pm
Chicago and Paducah Railroad Express.....	7 50 pm	9 00 am
Streator, Wenona, Lacon and Washington Ex.....	2 40 pm	12 30 pm
Joliet Accommodation.....	9 20 am	5 00 pm
J. C. McMULLIN, Gen. Supt.	J. CHARLTON, Gen. Pass. Agt.	

Chicago, R. I. & Pacific.

Through trains are run to Leavenworth and Atchison, connecting with trains for all points in Kansas and Southern Missouri. This is acknowledged by the travelling public to be the

Great Overland Route to California.

Two express trains leave Chicago daily from depot, corner Van Buren and Sherman streets, as follows:

	Leave	Arrive.
Omaha, Leavenworth and Atchison Express.....	10 00 a. m.	3 45 p. m.
Peru accommodation	5 00 p. m.	9 35 a. m.
Night Express.....	10 00 p. m.	6 50 a. m.

A. M. SMITH,
Gen'l Pass. Agent.

H. RIDDLE,
General Superintendent.

Michigan Central Railway

Time Table—November 21, 1875.

	*Mail.	*Day Express.	*Kal. Accom.	†Atlantic Express.	†Night Express.
Lv. Chicago.....	5 00 a. m.	9 00 a. m.	4 00 p. m.	5 15 p. m.	9 00 p. m.
" Mich. City.....	7 32 "	11 00 "	6 30 "	7 40 "	11 15 "
" Niles	9 02 "	12 09 p. m.	8 20 "	8 55 "	12 35 "
" Jackson.....	2 08 p. m.	3 55 "	Express.	12 40 a. m.	4 52 "
Ar. Detroit	5 45 "	6 25 "	10 15 "	3 30 "	8 00 a. m.
Lv. Detroit.....	7 00 a. m.	10 05 a. m.	4 00 p. m.	5 40 p. m.	9 50 p. m.
" Jackson.....	10 40 "	12 32 p. m.	7 15 "	9 25 "	12 42 a. m.
" Niles	3 45 p. m.	4 23 "	6 10 a. m.	2 30 a. m.	4 30 "
" Mich. City.....	5 10 "	5 35 "	7 50 "	4 05 "	5 50 "
Ar. Chicago.....	7 30 "	8 00 "	10 20 "	6 30 "	8 00 "

Niles and South Bend Division.

GOING NORTH.

Lv. South Bend—	8 15 a. m.	7 15 p. m.	\$9 06 a. m.	\$7 00 p. m.
" Notre Dame—	8 22 "	7 23 "	9 07 "	7 07 "
Ar. Niles—	9 00 "	8 00 "	9 40 "	7 40 "

GOING SOUTH.

Lv. Niles—	6 30 a. m.	4 20 p. m.	\$8 00 a. m.	\$5 00 p. m.
" Notre Dame—	7 07 "	4 56 "	8 32 "	5 32 "
Ar. South Bend—	7 15 "	5 05 "	8 40 "	5 40 "

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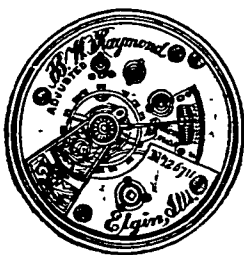
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